Modern Drama

Published four times a year (June, September, December and March issues) under the auspices of the Graduate Centre for Study of Drama, University of Toronto. Subscription price $5.00 per year. Single copies of current issue $2.00. Back issues $3.00 per issue, $10.00 per 4 issue volume. Payment accepted in Canadian or U.S. dollars. Please prepay new subscriptions.

Editor
FREDERICK J. MARKER

Associate Editors
ALEXANDER LEGGATT LISE-LONE MARKER LAURE RIÈSE

Editorial Board

A. C. EDWARDS
University of Kansas
Honorary Editor

CLIFFORD LEECH
University of Toronto
Chairman of the Board

WILLIAM A. ARMSTRONG
University of London

NORTHROP FRYE
University of Toronto

MICHAEL BOOTH
University of Guelph

WALTER MESERVE
Indiana University

RUBY COHN
University of California (Davis)

BRIAN PARKER
University of Toronto

ROBERTSON DAVIES
University of Toronto

ANN SADDLEMYER
University of Toronto

Subscriptions, remittances, and business communications should be addressed to the publisher: A. M. Hakkert Ltd., 554 Spadina Crescent, Toronto M5S 2J9, Ontario Canada. Submitted articles and books for review should be sent to the Editor: Frederick J. Marker, Graduate Centre for Study of Drama, Massey College, University of Toronto, Toronto M5S 2E1, Ontario, Canada. Articles should normally not exceed 4,000 words. Book reviews should be limited to 500 words.

OHIO UNIVERSITY
LIBRARY

Table of Contents

Volume XV, Nos. 1, 2, 3, 4

Strindberg and the New Poetics	ELAINE PLASBERG	1
Peacocks and Mothers: Theme and Dramatic Metaphor in O'Casey's *Juno and the Paycock*	ERROL DURBACH	15
Tennessee Williams' Fugitive Kind	DONALD P. COSTELLO	26
The Red Lantern: A Study of the Impact of the Cultural Revolution on Drama in China	CONSTANTINE TUNG	44
The Secret Agent on Stage	ROBERT S. RYF	54
The Cornell Letters: Eugene O'Neill on His Craftmanship to George Jean Nathan	JAMES MILTON HIGHSMITH	68
Shaw's Blakean Vision: A Dialectic Approach to *Heartbreak House*	D. J. LEARY	89
Book Reviews		104
To Our Readers	A. C. EDWARDS	111
The Dramatic Techniques of Thornton Wilder and Bertolt Brecht: A Study in Comparison	DOUGLAS CHARLES WIXSON, JR.	112
The Danger of Empathy in *Mother Courage*	RONALD S. WOODLAND	125
Bernard Shaw: The Career of the Life Force	KENNETH LAWRENCE	130
Scene Thirteen of Bond's *Saved*	WILLIAM BABULA	147
Harley Granville Barker's *The Madras House* and the Sexual Revolution	HARRY M. RITCHIE	150
Exorcism and Baptism in LeRoi Jones's *The Toilet*	PAUL WITHERINGTON	159
Lorca and Twentieth-Century Spanish Theater: Three Precursors	VIRGINIA HIGGINBOTHAM	164
Ibsen's "Strange Story" in *The Master Builder*: A Variation in Technique	M. S. BARRANGER	175
William Saroyan: Romantic Existentialist	THELMA SHINN	185
Dance and Rhythm: Their Meaning in Yeats and the Noh	MYUNG WHAN KIM	195

Book Reviews		209
Modern Drama: A Backward Glance	FREDERICK J. MARKER	221
Beckett and Shakespeare	RUBY COHN	223
From *Macbeth* to *Macbett*	ROSETTE C. LAMONT	231
Heartbreak House: Shaw's *Lear*	STANLEY WEINTRAUB	255
King Lear and Hickey: Bridegroom and Iceman	WINIFRED L. FRAZER	267
The Play-Life Metaphor in Shakespeare and Stoppard	WILLIAM BABULA	279
O'Casey's Shakespeare	ALICE FOX BLITCH	283
The Form and the Pressure: Shakespeare's Haunting of Bertolt Brecht	JOHN FUEGI	291
Shakespeare on the Modern Stage: The Need for New Approaches	ERIC SALMON	305
Richard III and the Modernizing of Shakespeare	BRIAN PARKER	321
Book Reviews		331
Entretiens avec Eugène Ionesco	LAURE RIÈSE	347
Krapp's Last Tape as Tragicomedy	BERNARD F. DUKORE	351
The Radical Idealism of *The Screens*	MARGARET SCARBOROUGH	355
Genet – Triana – Kopit: Ritual as 'Danse Macabre'	ANNE C. MURCH	369
Artaud's Use of Language, Sound, and Tone	MAURICE M. LABELLE	383
Strindberg, Antoine and Lugné-Poë: A Study in Cross-Purposes	LAURENCE SENELICK	391
Ibsen and Nietzsche: A Reading of *The Master Builder*	MICHAEL HINDEN	403
Robert Lowell's *Benito Cereno*	MARK W. ESTRIN	411
Synge and his Critics	DONALD M. MICHIE	427
A Case of Identity: The Source of Pirandello's *As You Desire Me*	JOHN B. REY	433
Chehov's Magic Lake: A Reading of *The Seagull*	KEITH SAGAR	441
Alexander Popović: Sound-Images, Metaphor-Scenes, and Audience-Involvement	E. J. CZERWIŃSKI	449
Book Reviews		457

BOOKS REVIEWED IN VOLUME XV

Modern Drama from Communist China, edited by Walter J. Meserve and Ruth I. Meserve. (Daniel S. P. Yang)

The Shape of Chaos: An Interpretation of the Art of Samuel Beckett, by David H. Hesla. (Ruby Cohn)

The First Avant-Garde (1887-1894), by John Henderson. (Bettina L. Knapp)

Jean Racine: Mythos and Renewal in Modern Theater, by Bettina L. Knapp. (Laurent LeSage)

August Strindberg, by Martin Lamm. (Evert Sprinchorn)

Masks of Love and Death: Yeats as Dramatist, by John Rees Moore. (Andrew Parkin)

Clifford Odets: Playwright, by Gerald Weales. (Glen Loney)

Letters to Molly, John Millington Synge to Maire O'Neill 1906-1909, edited by Ann Saddlemyer. (Harold Orel)

Mythic Patterns in Ibsen's Last Plays, by Orley I. Holtan. (Sverre Arestad)

The Bodley Head Bernard Shaw: Collected Plays and Their Prefaces, Vols. 1 – 3, edited by Dan H. Laurence. (Eric Salmon)

Journey to Heartbreak: The Crucible Years of Bernard Shaw 1914-18, by Stanley Weintraub. (Sidney P. Albert)

The Second Wave: British Drama for the Seventies, by John Russell Taylor. (Malcolm Page)

The Bodley Head Bernard Shaw: Collected Plays with their Prefaces, Vol. 4, edited by Dan H. Laurence. *Bernard Shaw: Collected Letters*, Vol. 2, edited by Dan H. Laurence. (Eric Salmon)

In Quest of Strindberg: Letters to a Seeker, edited by Anthony Swerling. (Walter Johnson)

Sarah Bernhardt: The Art Within the Legend, by Gerda Taranow. (Edward Wagenknecht)

L'Expressionisme dans le théâtre européen, Editions du Centre National de la Recherche Scientifique. (Germaine Brée)

Bernard Shaw Director, by Bernard F. Dukore. (Phyllis B. Hetrick)

American Drama in Social Context, by Morris Freedman. (Myron Matlaw)

From Tension to Tonic: The Plays of Edward Albee, by Anne Paolucci. (C. J. Gianakaris)

El Publico. Amor, Teatro Y Caballos en La Obra de Federico Garcia Lorca, by Rafael Martínez Nadal. (Cyrus DeCoster)

Claudel's Immortal Heroes: A Choice of Death, by Harold Wilson. (Laure Rièse)

Druid Craft, The Writing of The Shadowy Waters, transcribed, edited and with a commentary by Michael J. Sidnell, George P. Mayhew, and David R. Clark. (George Brandon Saul)

Lillian Hellman, Playwright, by Richard Moody. (Lise-Lone Marker)

Accelerated Grimace: Expressionism in the American Drama of the 1920s, by Mardi Valgemae. (R. B. Parker)

Theatre of War, by Eric Bentley. (Ruby Cohn)

Arthur Wing Pinero, by Walter Lazenby. (Alexander Leggatt)

Ramón del Valle-Inclán, by Robert Lima. (Erminio G. Neglia)

Peter Handke, by Nicholas Hern. (Martin Esslin)